

Saturday 17 June

OCC | Upper Stage

17:00 | Giuliano D'Angiolini, Manuel Zurria and musicians from Karpathos 70'

18:45 | Dafne Vicente Sandoval plays Éliane Radigue and Tashi Wada 40'

OCC | Foyers

19:45 | Christian Wolff, *Burdocks* [1970-71] 30'

OCC | Main Stage

20:30 | Orchestral Concert—the Athens State Orchestra conducted by Ilan Volkov, plays Yannis Kyriakides, Morton Feldman, Jani Christou, and Christopher Fox. Featuring Fred Frith. 80'

OCC | Upper Stage

22:30 | Danae Stefanou & Michalis Moschoutis 20'

23:15 | Ghedalia Tzartas 40'

Diplareios School

00:30 | Ellen Fullman and Konrad Sprenger 60'

Giuliano D'Angiolini, Manuel Zurria and musicians from Karpathos

The Italian composer and ethnomusicologist Giuliano D'Angiolini has been researching the traditional music of the Greek island of Karpathos for twenty years now. At Tectonics Athens, he will join forces with the distinguished flautist Manuel Zurria in a performance which includes two world premières of his work along with an older composition. All three works engage with Karpathos' unique musical heritage.

Dafne Vicente Sandoval plays Éliane Radigue and Tashi Wada

Dafne Vicente Sandoval is a bassonist who explores sound through improvisations, performances of contemporary music, and sound installations. At Tectonics Athens, she will be performing the world première of Tashi Wada's new work *Witness*, along with *OCAMM XIII*, a work for solo bassoon composed by her long-time collaborator Éliane Radigue in 2015.

***Burdocks* by Christian Wolff performed by a large ensemble**

Written by Christian Wolff in 1971 for one or more ensembles, *Burdocks* could be described as a collection of ten different pieces which can be played in any order, simultaneously or overlapping one another. At Tectonics Athens, a diverse ensemble of 15 musicians will play *Burdocks* in various foyers around the OCC.

The Athens State Orchestra (KOA) with Ilan Volkov and Fred Frith

With Ivan Volkov on the podium, the Athens State Orchestra will begin the evening with *Der Komponist*, a work for computer and orchestra written by Yannis Kyriakides in 2015 for Helmut Lachenmann's eightieth birthday.

This will be followed by *The Turfan Fragments*, a work composed by Morton Feldman in 1980 whose title refers to fragmentary manuscripts discovered by German archaeologists on the Silk Road in the early 20th century.

First up after the intermission, Jani Christou's *Enantiodromia* poses a challenge for orchestra, conductor and audience alike. The composer completed the work in 1968, just two years before his untimely death. *Enantiodromia* was last performed in Greece in 1985 at the Odeon of Herodes Atticus, with George Hadjinikos at the helm of the Italian Radio Symphony Orchestra.

For this new Athens performance, the Athens State Orchestra and Ilan Volkov will be joined by the celebrated guitarist, improviser and composer, Fred Frith.

Danae Stefanou & Michalis Moschoutis

A short improvised set from two Greek musicians who are committed to exploring the sonic range of the piano and classical guitar. After the recent release of the digital album *Crease* from Coherent States and their live appearance at the Café Oto in London, this will be Danae Stefanou and Michalis Moschoutis' Greek début and first official appearance as a duo.

Ghédalia Tazartès

The legendary French artist Ghédalia Tazartès recorded some ten records on his own, calling his way of working "Impromuz", for want of a better term. Prior to 2000, his public appearances were rare enough to constitute events. Tazartès' music can shift in seconds from *musique concrète* to an ethnic music extant or invented, from poetry to noise, loops and collages to melancholy melodies of extraordinary beauty, while remaining fluid and coherent throughout.

Ellen Fullman & Konrad Sprenger

Ellen Fullman will be joining forces with her long-term collaborator Konrad Sprenger and his computer-controlled multichannel electric guitar for an after-hours set.

Konrad Sprenger explores rhythmic motifs based on Euclid's algorithm to instil a cognitive uncertainty of sorts through discrepancies in the meter. Sprenger sees his guitar strings as frequency generators, and his music reveals a kinship with the insistent rhythms of minimalism, Krautrock and Techno with which it also shares its focus on achieving transcendence through a dynamic, full-spectrum sound.